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CHRISTIANITY AND THE ORIENTAL CULTS

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IN THE year A.D. 30, approximately, the sixteenth in the reign of Tiberius, Jesus of Nazareth was executed by order of the procurator of Judaea in the Roman province of Syria. Thus began Christianity. Spreading at first slowly, then with increasing power and speed through the Eastern provinces of the Empire, it eventually reached Rome, the capital city. The first traces of Christianity among the Jewish population of Rome are found in connection with the expulsion of the Jews carried out by the Emperor Claudius about A.D. 51 and recorded in Acts 18:2, as well as by the historian and biographer Suetonius (*Claudius* 25.4). During these years, probably, Peter came to Rome. Paul arrived in A.D. 61. Christianity steadily spread and the Christians grew in number. By the beginning of the third century they were a perfectly well-known element of the population. In A.D. 313, at Milan, Constantine the Great adopted the Christian religion and by his edict of toleration insured freedom of belief throughout the Empire.

No more than any other human institution (an appellation which is open, of course, to dispute) did Christianity spring up in a vacuum. The recent discovery of the Dead Sea Scrolls has aroused fresh interest concerning its origins, the personality and teachings of its founder and of his associates, and its general historical development. Its antecedents in Jewish religion and its relationship to contemporary analogous movements in Judaea and to Jewish institutions have become subjects for extensive and intensive investigation. In the midst of this new interest, the relationship of Christianity to the contemporary Mystery Cults of the Orient must not be forgotten. For understanding and evaluating this relationship we have abundant and reliable source material and the guidance of scholarship that dates back into centuries preceding our own, even toward the very beginnings.

The period of the spread of the Mystery Cults was the same as that of Christianity. The struggle between Christianity and Mithraism, the most

THURIFER

By JOHN K. COLBY
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Prodit avus niveam mulcens—nunc
aspice—barbam,
Quam tabaci sucus foede maculasse
videtur,
Namque iuvat semper tabaci dulce-
dine captum
Pipa turicrema fumum perducere
suavem.
Sigari fumans divinum spirat odorem:
Praecipue Londresque legit Palmas-
que saporas,
Et graciles forma Panetellas tollit ad
astra,
Perfectosque probat, desiderat usque
Coronas.
At foliis herbae quae non produxit
Havanna
Perfruitur minime, iamque haec to-
lerare recusat.

influential of the cults, was a long and stubborn one, rendered the more obstinate because of the resemblance between the doctrines, the ritualistic practices, the legends, and the socio-ethical attitudes of the two. For our knowledge of these the writings of the Church Fathers are a prime source. In their eyes the parallelism was the work of the Devil himself, who, in the words of Tertullian, "is wont to ape some of God's things with no other design than by the faithfulness of his followers to put us [viz. the Christians] to shame and condemn us" (*De Corona* 15). And in his *De Praescriptione Haereticorum* (40) the same author speaks of the rites of Mithras as "wiles of the Devil which pervert the truth and vie even with the essential portions of the sacraments of God."

The Mystery Cults attained their widest extent in the third century of our era. The Roman world of that time was filled with deities spreading mainly from Phrygia, Egypt, Syria, and Persia. It will suffice to give the names of several of these to show their foreign origin. From Cappadocia came Ma-Bellona; from Comagene, Jupiter Dolichenus; from Baalbek, Jupiter Optimus Maximus Heliopolitanus; from Syria, Atargatis,

the El Gabal of Emesa, and the Sol Invictus of Palmyra; from Phrygia, Sabazios. From Judaea came Christianity, an off-shoot of Judaism.

Among the reasons for the spread of these cults were the unity and cosmopolitanism of the late Empire, and the extended influence of Orientalism itself. But, further than this, there was in the world of the time—chiefly because of declining morality, social injustice, and economic pressures—growing concern with the nature of the individual soul and its destiny. This concern is shown in classical Roman literature as early as the first century A.D. in the writings of Seneca the philosopher and, later, in the second century, in the *Meditations* of the Emperor Marcus Aurelius. The Mystery Cults all offered a way of salvation through rituals of purification by trial, rites of initiation, and the active participation of their members. "Alike they posited the existence of the soul and acknowledged its sinfulness; they could purify from sin and by this purification held out the promise of immortality" (Jesse Benedict Carter, *The Religious Life of Ancient Rome* [Boston and New York, 1911], p. 83). They met the needs of the individual man and woman of this particular era in every class of society; but most especially were they welcomed by the lowly, the suffering, the oppressed. For such there was no help either in the formal ceremonial of the legalistic and political state religion, or in the tenets of the schools of philosophy with their emphasis upon salvation through knowledge. The answer was supplied by the Mystery Cults: built on a communion of worshipers in the presently accepted sense of a church, they promised salvation through faith in a power outside physical man himself which would save him in spite of his own weakness. Furthermore, they offered their devotees the obliteration of social distinctions in the brotherhood of man, a sense of purification, and the anticipation of a better life. So much for their philosophy. But of equal significance and possibly even more to the point at issue are the structure and practices of these Oriental Mystery Cults. The three most widely disseminated, best known, and most influential were those of the Magna Mater, of Isis, and of Mithras.

THE MAGNA MATER

The Magna Mater, known also as Cybele and identified by the Greeks with their own goddess Rhea, the wife of Cronos, was a Phrygian deity and probably in origin the Phrygian form of the nature deity of all Asia Minor. Hers was a universal motherhood, she being the great parent of gods and men, as well as of the lower orders of creation. In the *Argonautica* of Apollonius of Rhodes, Mopsus the augur says of her (1.1098-1101): "The winds, the sea, the earth, and the snowy seat of Olympus are hers, and when from her mountains she ascends into the great heavens, the son of Cronus himself gives way before her." The poet himself pays tribute to her in these beautiful words: "And the gracious goddess, I ween, inclined her heart to pious sacrifices; and favorable signs appeared. The trees shed abundant fruit, and round their feet the earth of its own accord put forth flowers from the tender grass. And the beasts of the wild wood left their lairs and thickets and came up fawning on them with their tails. And she caused another marvel; for hitherto there was no flow of water on Dindymum, but then for them an unceasing stream gushed forth from the thirsty peak just as it was, and the dwellers around in after times called that stream, the spring of Jason" (*Arg.* 1.1140-1148. Transl. by R. C. Seaton).

The worship of the Magna Mater was the first of the Mystery Cults to come to Rome. In 204 B. C. Hannibal had been devastating Italy for fourteen years and it seemed that Roman arms could never prevail against him. In their alarm and desperation the Romans consulted the Sibylline Books, that collection of prophecies associated with Apollo under the direction of which many of the Greek gods had come to Rome. The Sibylline Books directed that the Magna Mater be invited to Rome. When it was learned that this divinity was enshrined in a meteoric stone at Pessinus in Phrygia, an embassy was sent there. Through the aid of Attalus, King of Pergamum, the stone was secured, brought to Rome, and, on April 4, 204, housed in the temple of Victory on the Palatine Hill until a temple of her own could be constructed. Thus the Magna Mater became an accepted member of the Roman Pantheon.

The Magna Mater was the protectress of walled cities. She was represented as a majestic woman wearing a turreted crown and riding in a chariot drawn by lions. Her wor-

ship was orgiastic in its nature, accompanied by the clashing of cymbals, the shrilling of pipes, wild dances, and mutilation of her priests. As such, this worship was inherently repulsive to Roman concepts (cf. Catullus 63, the Attis poem), but yet tolerated. Women were admitted to the cult. The rites connected with it took place March 15-27 and again April 4-10.

The central and most important feature in the ritual of initiation was

THE IDES OF MARCH

"You all did love him once, not without cause." Why not plan a program for the Caesar class, the Latin club, or the school assembly, in commemoration of the death of Julius Caesar on the Ides of March, 44 B.C.? For materials see the February issue, p. 57.

the *taurobolium*. In this a bull was slaughtered before the altar over a grating beneath which the initiate had been placed. Thus he was actually bathed in the blood. The bull became a symbol of the mystic bull, the author of creation and of resurrection. When a man descended into the trench, he died, went down into the grave, and was buried. "The blood that was shed was the blood of purification. Being purified, he was born into newness of life and came forth resurrected (*in aeternum renatus*); an object of adoration to the assembled worshippers" (Carter, *op. cit.*, p. 85). The symbolism is obviously repeated in the New Testament: "Behold the lamb of God that taketh away the sin of the world" (John 1:29); "And he said to me, These are they which came out of great tribulation, and have washed their robes and made them white in the blood of the Lamb" (Rev. 7:14).

In view of this striking resemblance to Christianity, which it is difficult to explain away, the worship of the Magna Mater may be said to have contributed largely to paving the way for the new religion from Judaea.

ISIS

In the latter half of the second century B.C., Isis, accompanied by her husband and brother Osiris (the Greek Serapis) entered Campania and from there arrived in Rome. The new cult, possibly because of the

hatred of things Egyptian caused by Anthony and Cleopatra, had to fight its way in, and it was only after severe persecution that it was formally recognized by the Emperor Caligula in A.D. 38. On the Quirinal Hill was erected the Serapeum, one of the most extensive and beautiful temples in Rome, while on the Caelian Hill stood that known as the Isaeum and Serapeum.

The worship of Isis was associated with the Egyptian legend of the murder of Osiris by his brother Seth, who dismembered the body and scattered its parts. Isis, however, collected the limbs and so made possible the resurrection of Osiris, who then became the judge of the dead in heaven. In the teachings of the Isis cult was enshrined the fundamental concept of one god, whose various functions were represented by the pantheon of gods, and that of the ceremonial purification of the spiritual man through service to Isis. Its doctrine taught the merging of the soul in the mystical contemplation of deity through fasting and abstinence from sensual pleasures, and brought to the initiated the expectation of future life. Yet Isis was concerned as well with the temporal needs of those who had consecrated themselves to her service and could be turned to for help in the present concerns of their lives. (Cf. the place of the Virgin Mary in certain Christian doctrine.)

The strongest appeal to the worshiper resided, however, in the solemnity and dignity of the worship and the emotional effect of the ritual. For example, in the early morning came the ceremony of "the opening of the temple." Before dawn the congregation assembled in the open court in front of the sanctuary proper, where palm trees grew and around which stalked the ibises. Upon the approach of dawn the doors of the sanctuary were opened; the high priest appeared bearing the sacred objects; and as the sun rose in the East behind the Sabine mountains, if we can envisage the service as it would have taken place in Rome, there came the salutation to the dawn and the morning greeting to the Goddess accompanied by the shaking of *sistra* and the shrilling of pipes. In Book 11 of his *Metamorphoses* Apuleius describes this among other details of Isis worship, while in the National Museum at Naples can be viewed the illustrating fresco from Herculaneum (cf. Mau-Kelsey, *Pompeii, Its Life and Art* [New York, 1899], Fig. 76, p. 171; the scene has been reproduced by H. M. Herget

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in the volume *Everyday Life in Ancient Times* [Washington, D.C., 1951], p. 339). In the evening came the farewell to the day as the sun set behind the Vatican hills. Anyone who has seen the sun rise over the Roman Campagna or from the Pincian Hill has watched the setting of the sun behind St. Peter's and Monte Mario while the bells of the churches below peal forth their call to Vespers can realize the soaring of the emotions and the spiritual uplift that the worshipers of Isis must have felt under the spell of pure beauty. (Cf. our own Easter Sunrise Services and our Vespers.) Respighi has caught this emotion in the final movement of his "Fountains of Rome." From the time of Vespasian onward the worship of Isis had a great vogue throughout the Western world. Traces are found in Britain. It proved the most successful of the pagan cults in maintaining itself against Christianity and in Italy survived into the fifth century.

TO BE CONCLUDED

NOTES AND NOTICES

CHRISTMAS AT TUFTS

Professor Van L. Johnson, President of the American Classical League, has sent in a copy of the Annual Christmas Program of the Tufts University Classical Club. The evening included the singing of Latin carols, the reading of the Christmas story in Greek, a dramatization of a Horatian satire (2.7), and the presentation of the twelfth-century *Miraculum Sancti Nicolai*. The Johnson family was well represented among the participants.

SCHOLARSHIPS IN PITTSBURGH

Sister Maria Thecla, S.C., of the Sacred Heart High School in Pittsburgh, calls our attention to the Scholastic Latin Achievement Test sponsored this February by the Classical Association of Pittsburgh and Vicinity. Open to high-school students in each of the four years of Latin, the test offers prizes of keys and cash awards to all winners. In addition, "top-ranking senior contestants will receive four-year scholarships" offered by nine different colleges and universities and ranging in value from \$800 to \$1600.

MEETINGS

The Southern Section of the Classical Association of the Pacific States held its winter meeting at the University of Southern California on December 5. Sister M. Germaine, C.S.J., of Mount St. Mary's College, presided. Attendance at the two lectures on the program carried credit at local teachers institutes.

Professor Jonah W. D. Skiles announces the Thirteenth University of Kentucky Foreign Language Conference for April 28-30, 1960. As usual there will be Classical Sections at the Conference.



LOURANIA MILLER

Miss Lourania Miller, of Dallas, Texas, Federations Chairman of the National Committee on the Junior Classical League, died on December 8, 1959, at the age of eighty-four.

A native of Texas, she had taught Latin first in Beaumont and then for twenty-seven years in Dallas. On her retirement in 1945, she devoted herself to numerous activities: in the Baptist Church, in Delta Kappa Gamma, in the Dallas Philological

Society (of which she was president), in preparing foreign persons for citizenship, and, above all, in the work of the Junior Classical League.

To thousands of Latin students and teachers, the name of Lourania Miller stands for Latin, for JCL, for years of unselfish devotion to a cause devoutly believed in. After the National JCL had been organized, Miss Miller became a sort of unofficial adviser to the National Treasurer: she approved expense accounts; she balanced books; she had a keen eye for detecting those schools which absent-mindedly paid their dues twice. For years her September letters asking schools to make JCL a part of their program were mailed by the hundreds. In January she would send out reminder cards to those schools which had not replied. She loved the undertaking, tremendous as it was, and insisted on doing it alone. As part of her duties as Federations Chairman she wrote dozens of letters to secure meeting places for the National Conventions. She wanted the delegates to enjoy these meetings, but she was stern in her demand that they conduct themselves so as to reflect honor on themselves and the League. Last summer, against the wishes of many friends, she insisted on acting as Registrar for the Sixth National Convention, and worked day and night—far into the nights—so that everything would move smoothly.

In 1957, in recognition of Miss Miller's work, the Texas JCL established the Lourania Miller Scholarship fund in her name. Contributions to this fund may be sent to the Lourania Miller Scholarship Fund, 315 Wilson St., Henderson, Tex., c/o Belle Gould.

Miss Miller will be sorely missed, but the ideals for which she labored unremittingly have seen fulfillment in the amazing growth of the League, and her life will always be an inspiration.

—Belle Gould



SPECIAL JCL AWARD

As in previous years, an anonymous donor is again offering, through the American Classical League, a college scholarship of \$200 to a high-school senior who is currently doing excellent work in fourth-year Latin and third-year Greek. Applicants must be members of the Junior Classical League and be nominated by their teacher. For further information address Professor Carolyn E. Bock, Montclair State College, Upper Montclair, N. J.

THE CLASSICS IN SECONDARY SCHOOL

By ROBERT WOOLSEY

The Taft School, Watertown, Conn.

IT IS difficult to talk about the classics with colleagues from other institutions, for we represent very different sorts of schools. Some of us have good reason to feel that a major portion of our time now, in view of a dubious educational climate, must be devoted to fighting the good fight, a kind of death-bed thrust in an effort to ward off an Iris who comes to suck out our very lifeblood. There are others of us who enjoy the opposite situation, whose work is in so-called favored institutions which approach education in the larger sense which is traditional, or at least conservative. Yet even in such enviable spots there is almost invariably a decline in the census of classical students today as compared with yesterday.

The problems which face the classicist of either type of institution as well as the one who teaches where there are practices and a philosophy which are somewhere between the two extremes are not, in my judgment, without a common meeting ground. The paths which lead from the spot where we meet may vary greatly, according to the precise nature of any given situation. But their source is mutual, not unlike the well-worn symbol of the hub of a spoked wagon wheel.

It is of this hub that I write. Methods and practices are not my primary concern. Rather my main thought is the essential philosophy upon which the methods and practices will be built and in whose worth they will find root and from whose nourishment will stem their strength.

Latin and Greek have always been the property of the Educated Man. For centuries the Educated Man has been the college or university graduate—he has not been necessarily elite, but he has by and large represented the qualities we ascribe to the term "exclusive." By virtue of the rewards which have fallen to his lot because of this advantage, he has been admired for what he has by them who had not. Thus his possession has become almost a universal desire and perhaps even a generally accepted goal. At the risk of oversimplifying the matter, I venture to suggest that as this goal has been made more and more commonly available, it has also become less distinct. The meaning of an academic degree today is of little significance except for itself. Irre-

spective of the institutions in which two men some years ago would have earned a bachelor's degree, they could have assumed, upon meeting one another, that each had undergone rather extensive training in accepted disciplines—English, foreign languages (ancient and modern), history, mathematics, and the sciences. I need not labor the point that such is hardly the case today!

However, I do press the point that we as classicists are reluctant to accept the change because it has proved

WANT A TEACHING POSITION?

The American Classical League maintains a very inexpensive Teacher Placement Service for teachers of Latin and Greek in school or college. For details of the plan see THE CLASSICAL OUTLOOK for November, 1959 (page 15), or address the American Classical League Service Bureau, Miami University, Oxford, Ohio.

itself a foe to our field; even more important, we as classicists have been relentless in our opposition to the change and yet have been forced to accept it. We have been put somewhat in the position of Aeneas as he looked upon the scenes of the past depicted upon the walls of Juno's temple in Carthage—we have suffered in common with our Achates and uttered in real lamentation our own *Sunt lacrimae rerum*.

This is the error of our ways; because of it we have become lost in our own labyrinth and have had no thread to lead us back. It is my thought that we may recover ourselves if we can understand that Today will never adjust to us if we do not first adjust to it.

Our common ground is our conviction that the study of the classics is rich and full of enduring values. With that end in mind, those of us who teach in schools have directed our efforts in a curriculum whose purpose since time immemorial has been college preparation. Traditionally a college freshman Latin course has presupposed four years of school Latin; college freshman Greek has presupposed three years of school Greek. Yet a college freshman could take college chemistry or physics with no previous training other than in the prerequisite mathematics, but with none in the science itself. The very real difficulty is this: as more and more basically qualified students

have presented themselves for college, the so-called classical requirement has been dropped, for no college will turn from its doors an able student simply because he lacks a traditional background. In full knowledge of this, relatively few college classical departments have altered their freshman offerings. They have accepted, with loud groans, a depletion in their rolls.

The pattern in the schools has been affected, as each of us knows, in this manner: fewer college-preparatory students take four years of Latin or three years of Greek. Similarly the numbers in a third-year Latin course or a second-year Greek course have diminished. First- and second-year instruction in Latin, relatively speaking, has suffered less—true, these courses are not what they used to be, but they are presently the bulwark of Latin study. Greek has become almost non-existent, although some now assert its renaissance.

The conclusion which suggests itself to me is this: an altering of our school course, content-wise, which will take into account the richness of the classics and not their current disfavor as a college-entrance requirement. There are many ways to do this—all of them, I am convinced, must forswear the old Caesar-Cicero-Vergil sequence. They must also aim to produce not only competent readers of the language at sight but also students who know and understand what they have read and who have had some instruction in the critical method of literary appreciation. Essentially we in the schools must try to provide the two-year Latin student with a value which is recognizable for its own sake, one which is not directed solely to its own uncovering in third-year Latin (which he may or may not elect to study). The same goal must apply to third- and fourth-year Latin, the last course probably for 90% of those who do "take" the full high-school sequence. In a sense, as may occur to some of you as you read this, the schools must take over, if you will, as best they may, the former functions of the colleges. There cannot, very likely, be a complete assimilation, nor can that in the lower grades of high school be complete for the upper grades. The maturity of the student must always be taken into account. However, the student who does study Latin in high school can come out with more than he once did. To this he is entitled; in this we are obligated.

I said at the outset that I would speak of essential philosophy, and I

stated why: methods and practices will differ. But it would be unfair not to subject myself to the test of "practice what you preach." Let me, therefore, briefly outline how The Taft School has implemented, to use Teachers College idiom, some such aims and purposes as I have defined.

We have found no substitute for the solid old-fashioned 9th-grade Latin—it still is a kind of grubby affair, this business of getting a firm foundation in grammar, syntax, and vocabulary. We do less with composition than I used to twenty years ago with my students, but we do not entirely overlook it.

The 10th grade is a substantial departure from tradition. We read two books of Caesar in the first semester, in the second the *Archias* of Cicero and some poetry—in the past two years this has been Ovid's *Metamorphoses* 8. In prior years it was some thirteen selections from the *Tristia*. The course proposes to acquaint the boys with the Republican period, introduce them to the principles of great rhetoric, let them see what a well-known ancient thought about the value of literature, and give them a taste of the nature of poetry.

The course prepares for the 11th grade. Here we read more prose—we have varied: one year Livy, another the *Agricola* of Tacitus, and yet another time two of the standard Ciceronian orations. In the second semester we have "jelled," so to speak—we offer the ten *Eclogues* of Vergil and use them for a detailed study of poetic composition, stressing semantic worth and the precision of denotation which is inherent in words themselves.

Senior Latin is the *Aeneid*, six books in the original and the others in translation (either that of Rolfe Humphries or that of C. Day Lewis). A fair amount of reading in modern literary critics is included. The list starts with Arnold and Coleridge and includes a good many of the outstanding contemporaries — Brooks, Warren, Richards, Ransom, Winters, and so on. Here, frankly, has been a weakness in our course, chiefly for lack of time. But, effective next year, we shall have an extra hour of instruction weekly. We intend with it to strengthen this aspect of the course content.

Just a word about Greek—we have started it again this past year after a lapse of several years. We have done so by introducing a course which we call Classical Languages. In this we study, in the 10th grade, with boys who have had 9th-grade

Latin, a half-year of Greek and a half-year of Latin. We use Pharr's *Homeric Greek*. The boys cover some 22 chapters, which take them through the declensions and the verbs up to the perfect system. In the final 10 lessons they read 52 lines of the *Iliad*, memorizing 20 of them. In Latin they read one book of Caesar and *Metamorphoses* 8, omitting, in other words, the usual 10th-grade's second book of Caesar and the *Archias*. In the 11th grade we try to finish Pharr for the Greek, and in Latin do the *Eclogues*, omitting the prose. We limit the class to 15 and have had upwards of 25 applicants.

I hope that I do not seem to preach! In essence, what I urge is this: let us not think of the past as something to cry about. It is not for us to say, *Sunt lacrimae rerum*. Preferably we may recognize this: *Sunt hic etiam sua praemia laudi*. In other words, the reward for that which is worthwhile is its own true reward. We can say this of our own efforts. We should also see to it that our students are able to say it of theirs.



THE TOLEDO FLOWER SHOW

By MRS. PAULINE E. BURTON
Libbey High School, Toledo, Ohio

THE PURPOSE of this paper is to illustrate the ways in which Latin can be introduced into the organization of large civic activities.

That such participation is of value is a belief I am sure all readers of THE CLASSICAL OUTLOOK share with me.

Early in February of 1959 I was invited to meet with Mr. Arthur Landseadel, the owner of the Secor Landscape Company, one of the largest of its kind in Toledo. At this meeting, Mr. Landseadel informed me that he was to be the chairman of the Toledo Flower Show, scheduled for the following month, and that the current theme of this annual show was to be "Roman Gardens" or "Gardens of the Roman Empire." He said that the Libbey High School Latin Department had been recommended by the Toledo Superintendent of Schools as well as by many other citizens to confer with him concerning the classical aspects of the Flower Show. I suppose this recommendation was the result of the wide publicity which our Latin Department has received in past years because of the classical models made by my students for "Open House" exhibits and because of the various activities of the Libbey High School Classical Honor Society and Junior Classical League. Mr. Land-

seadel added that this was the first time a school had been asked officially to participate in the Flower Show, which is a predominantly commercial project, handled by the Yakobian Enterprises, a commercial publicity firm.

I was informed that our Latin Department would have a section of approximately two hundred square feet for its display. Unfortunately, later this space was cut down considerably, with the result that our original plans for a table with U-shaped reclining couches had to be changed to a table with two long benches in front of the long side of the table. Mr. Landseadel had a fine assortment of 8x10 Anderson and Alinari prints and had made, on his own, a considerable study of Roman gardens. However, I could see that elaborateness was to be the keynote of the Show, and that hence the various exhibits or sections would not be purely classical but merely suggestive of the classical. I later submitted names of streets in Pompeii and Rome, also information about flowers and shrubs known to the Romans, Roman furniture, fountains, *et alia*, but, as far as I could see, none of this authentic information was used. At least I profited from the time spent in this bit of research. For example, it was planned to have a Roman chariot, quite large, with a driver inside. I had a copy made of an *auriga* from one of my fine German charts, which we had been able to secure prior to the last war. This copy was not used, and the driver in the garment he did wear looked to me rather ridiculous, though he did have a somewhat Roman flair. But so it goes with such commercial projects where there is little or no background for authenticity.

To go back to my meeting with Mr. Landseadel—at the time I said little, as I could not be sure of the talents of my students nor their willingness to work on such a project. Teenagers will work like Trojans when they want to, or when they have conceived an idea. So I told Mr. Landseadel I would think it over and let him know. He informed me that \$100 would be advanced by the management for our expenses; as I found out, \$100 does not go very far.

The next day at school I talked about the project to each of my classes and also told them that my students were wanted in costume at the Flower Show. This last statement rang a bell—to be in Roman costume would be a wonderful and exciting experience.

That same day, at the close of school, four boys came to see me, two juniors taking first-year Latin and two juniors who had already completed their two years. They seemed greatly interested in working, and after several conferences we decided to work out a balcony *triclinium*, but with benches, since our space had been narrowed down considerably by the management. I appointed the oldest boy as chairman of the workers' group, to be responsible for buying materials, keeping the bills, and generally overseeing the project take shape. He certainly was an excellent chairman—I cannot imagine anyone's doing a better job.

Mr. Landseadel furnished for us long boards mounted on large pieces of white marble, the boards being covered with material resembling terrazzo or inlaid marble. The result was quite effective. The grandfather of one of the boys made two long benches, and I had this boy stain the wood in redwood stain. Other former Latin students "caught on": one student's mother made long flat cushions for the benches. These were covered in Tyrian-red taffeta with gold fringes. Incidentally, royal, or Tyrian, red and white are our JCL colors. And Suetonius states that Julius Caesar wore a fringed toga; hence the Romans must have known fringes.

A former Latin student, a junior, had charge of the table setting. Here again, a problem confronted us. Foods which would last a week were the only ones we could place on the table. Even so, I made arrangements to have the table covered with a sheet each night during the Show, as otherwise the workers might eat the food placed there. The table itself was set with a silver wine jug and wine cups. The latter were 14-carat gold-plated and had to be placed in the safe each night. One boy's mother baked bread in the shape of loaves found in Pompeii. On embossed brass plates, found cheap at the Bargain Barn, were the bread and nuts. Terracotta and wooden bowls contained figs and dates. Two gilded cornucopias housed artificial grapes. There were small bowls with floating flower petals—these supposedly for finger bowls. Off center was a small head of Jupiter on a gold-leafed pedestal, made by a former Latin student. We had no room for a *lararium*, which, although not usually found in a Roman *triclinium*, would have been an attractive addition. In the center of the table was a gorgeous embossed silver bowl on a pedestal, valued at

\$75. This contained several dozen exquisite red roses. The American Beauty rose is our official JCL flower, and forms an integral part of our induction ceremony.

A florist in the Libbey district graciously furnished the roses, the flowering shrubs, the ivy, and all the floral decorations. The shrubs were in beds with attractive borders of white marble. At the left of our section were three large classical columns with a trough on top, all white, filled with flowers and the most beautiful trailing ivy I have ever seen. In front, to simulate a balcony rail-



KNOW OF AN OPENING?

The success of the American Classical League Teacher Placement Service depends upon the extent to which prospective employers are informed about this service. Heads of classical departments and directors of placement bureaus are earnestly requested to refer to the Associate Director of the Service Bureau any prospective employer whose requests for teachers of Latin or Greek they themselves are not able to fill. Teachers in the schools or colleges are also requested to report any vacancies of which they may become aware. Address the American Classical League Service Bureau, Miami University, Oxford, Ohio, or Professor W. L. Carr, University of Kentucky, Lexington, Ky.



ing, were criss-cross concrete blocks painted white. At each end were tall urns on pedestals filled with flowers and ivy. The simulated railing was quite effective and prevented any of the 310,000 people in attendance from entering the section. Behind this railing, in the center, front, was a fine bronze sundial mounted on a fluted classical column. To the right, rear, was a very fine alabaster copy of Pliny's Doves, lent to us by the boy who had charge of the table decorations and the flower arrangements. To one side, and in plain view from the front, was a cylinder containing scrolls.

The floor was covered with linoleum to represent inlaid tile. The boys who worked on the project were always sweeping the floor. They took off their shoes before stepping on it!

On each of the two long benches facing the spectators and to the front

of the table were two scrolls, beautifully lettered, with gilded ends. One contained the names of the six students who planned and did the major work. The other indicated the schedules for each day of the Show when my Latin students would be there in Roman costume. Just outside the railing of our section was an easel containing two large posters. On these, lettered in India ink in small letters, were the names in English of common foods known to us, and opposite each the corresponding name in Latin in bold Augustan lettering. Above one of these posters, in large lettering, were the words "Classical Honor Society," and above the other, "Junior Classical League."

The backdrop for our section was ten feet high and extended all along the rear and forward on each side about one half the distance to the front. This backdrop was painted by a senior, a former Latin student, of outstanding artistic talent. The sky, a fine representation of the sky in the Mediterranean area, was a lovely blue. On a hill, in perspective, was a small temple, which made the backdrop very effective. Above the backdrop was a large card with the legend "Libbey High School Latin Department." Incidentally, our backdrop was the best of the whole Show; it had genuine classical authenticity.

The main problem which faced me, that of getting about sixty students in Roman costume, was not too overwhelming, since all inductees to our JCL chapter must be in Roman costume and awards are given for the best male and female costumes. However, I well knew that we had only a few good costumes available. I hit upon an idea which really worked. I told all my students that, if their grades were "C" or above, they might make costumes and participate in the Flower Show. I set a date, about a week ahead, when they were to hand in to me, by author and title, a list of references they had consulted. From these reports I narrowed down to about sixty-five those who I felt would take interest in doing a good job. Then these students had another week to submit to me a report on the type of costume selected with the following definite information: the character to be represented; a simple drawing of the costume; the type of materials to be used; the color of the material; the type of foot-gear (I did not permit white); how the hair was to be dressed; whether anything was to be used on the head; whether anything was to be carried in the hands; and,

for girls, if jewelry was to be worn and what kind. Girls were to wear black flats, and the boys dark sandals. Both were to wear white wool socks, as it was cold at this time of the year.

When these reports came in I was able to eliminate too many duplicate types of costumes, making suggestions that another type be considered. In this way we achieved an attractive variety. Then, in order to stimulate emulation and acquire some perfection in the costumes, I had the following idea, which worked very well. I stated that I would choose the seven best costumes for publicity on television and elsewhere. These seven students would be permitted to be on hand at the opening of the Flower Show at 12:30 p.m., March 10. This did the trick! Of the sixty costumes made for the occasion, only one was not acceptable. Time was allotted for making the costumes, not too much time because I wished the students to get busy. If too much time had been given, then they would have delayed and whipped up something at the last moment, as I knew from my years of experience with this sort of activity.

The next step was to set a day at school for me to inspect all the costumes. I did this all day long, but it was surely worth the time expended. At this time the seven best were selected, as follows:

1) *Minerva*, with gold helmet, gold spear, and gold breastplate with the head of Medusa (The girl, president of the Libbey JCL last year, wore this costume at the National JCL Convention at the University of Michigan in August, 1958. She was photographed by the University Pictorial News Service in color for the files of the University Museum of Archaeology. Pictures of her were shown on WSPD-TV (Toledo), and her picture also appeared in *THE CLASSICAL OUTLOOK*.) ;

2) *Diana*, with a rhinestone crescent in her hair, a short tunic of cream-colored homespun material, a fine bow and arrow, and yellow felt Greek-type cothurni on her feet;

3) a *Roman emperor*, with a tunic of off-white cotton satin with leaves embroidered in gold around the neck, a Tyrian-red toga banded in gold, red sandals, and a simulated laurel wreath on his head;

4) a *Roman centurion* in complete metal armor of aluminum, copied from a model in the Caesar Museum at Saint-Germain-en-Laye in France, with short sword, helmet, armor, and home-made sandals with thongs for laces;

5) a *Roman lictor* in sandals, an off-white cotton tunic coming to just below the knees, a dark wine-colored cape of the same length thrown toward the back and fastened by a gold pin with a red stone in the center, and a woven cord of pale yellow around the waist, and carrying a well-made model of the *fascis*;

6) a *Roman traveler*, with large, droopy, ragged straw hat, wearing a tunic of tannish rough material, carrying a staff, and bearing a wine-skin flask slung over his shoulder, with sheep-skin shoes;

7) a *Roman matron* with color scheme of pale blue, pink, and some red, with a lovely stole, earrings, and much jewelry, including necklaces and bracelets.

All the students who were to appear in Roman costume at the Show were scheduled in groups of eight to ten each day from 4:00 to 8:30 p.m. A captain was designated for each group to check that all students were present and to secure the key from the office for the room where they could leave their coats. In this way, they could dress at home and be brought to the Civic Auditorium by an adult or come in a taxi, with no confusion about dressing at the Auditorium. Also, by dressing at home, they were less likely to forget anything pertaining to their attire.

The costumes were of various classical types, including girls, matrons, brides, senators, travelers, soldiers, slaves, lictors, an *Imperator*, two emperors, Vestal Virgins, Hope, Erato, Psyche, Venus (clothed!), *Minerva*, *Aurora*, *Proserpina*, and *Ceres*. All these costumes were outstanding and very well made, and much credit should be given to the mothers and fathers who helped make them.

Special directions for the students were given to me by the Chairman of the Show; the students were then briefed by me, and the captain of each group was responsible for its behavior. For example, at least two students in costume were to be at our section at all times, with the others walking around elsewhere for atmosphere. The seven best were permitted to go to the Show any time they wished, but had to come fully garbed. These students were not put on any fixed schedule. On Saturday and Sunday, groups were scheduled for both morning and afternoon.

The \$100 allotted to us went rather fast. We used \$60 for necessary materials, and these did not include the six spotlights, the table, the marble for the edging of the

flower beds, the stone railing, and the linoleum for the floor. These were all secured by Mr. Landsead without extra cost to us. That left \$40 for the florist, and he said he was satisfied with this amount, although we had hoped to give him \$50. I dipped into our Classical Honor Society treasury and gave each of the six workers \$5 for his fine efforts. And Mr. Yakobian hired some of the boys to work at the gates for \$3 during the evenings they were not scheduled to appear in costume.

The six students—four boys and two girls—who worked on our section deserved all the praise which was given to them by the manager and the Chairman of the Flower Show. We have received many complimentary letters regarding our participation in this civic project. Last October seven of the boys were the guests, in Roman costume, of the Toastmasters' Club at a banquet held at the Fort Meigs Hotel here in Toledo. Even the workmen at the Show came over to our section to give us compliments, a gesture that made us very happy. And the students who worked on the project were most pleased.

Our efforts to contribute to the Flower Show constituted quite a lot of work outside of the regular teaching load each day. However, with the fine co-operation of my students, I feel it was a most worthwhile project. Careful planning and organization, student briefing and supervision, and my care in following directions made for complete success. And the project brought Latin to the attention of the public in Toledo and Northwestern Ohio in no small way.

BOOK NOTES

The *Satyricon* of Petronius. Translated, with an Introduction, by William Arrowsmith. Ann Arbor: The University of Michigan Press, 1959. Pp. xxiii plus 218. \$3.95.

The temptation to translate this ancient "beat" novel of Petronius must be very great indeed. As a work of fiction giving an inside, though satirical, glimpse of lower-class Roman life it is unique in Latin and indeed in all ancient literature. Furthermore, its colloquial and slangy Latin is a delightfully refreshing contrast to the solemn rolling periods of classical prose. Yet these very attractions make translation into living English a very trying task.

The fragmentary condition of the

Satyricon makes it difficult to organize in such a way that the un-Latinized reader will get any sense of a unified, coherent narrative. Generally, translators have had success only with the hilarious "Trimalchio's Dinner" and the wry Milesian tale of "The Matron of Ephesus." Then, too, the problem of translating colloquial speech from one language to another is as great as that of translating poetry, sometimes even greater. For while Petronius' colloquial Latin can be savored and enjoyed in any age, a translation into the colloquial English of one generation becomes dated and stale in another.

All these challenges Professor Arrowsmith has met admirably in his present rendering, but not without some compromises which he himself admits and which are inevitable in any translation.

Petronius' narrative sweep and chatty rapidity come through here, with the material divided up by the translator into chapters headed by titles which give the reader a sense of continuity despite the fact that many a chapter must include numerous fragments, which are nevertheless intelligently arranged. Thus the narrative line of Encolpius' attempt to recover his potency amid wild adventures of roguery laced with light-hearted satire, sophistication, and homo- and heterosexuality is well maintained.

It is in rendering colloquial speech that Arrowsmith has had to resort to compromise. Instead of imitating in English the three or four types of Latin of the original, he uses only two—the vivid colloquial of Trimalchio and his friends and the more correct language of Encolpius, the narrator, and his companions. With the general principle this reviewer has no quarrel. It is with some of the applications that I have reservations, though they are minor ones. Thus, where the Latin (61.6) has "*ibi quomodo dii volunt amare coepi*," Arrowsmith writes (p. 59), "There the gods decreed that I should fall in love," instead of "There as the gods willed I fell in love." And again (62.8), "*fecit assem, semissem habui*," which is translated (p. 60) as "We always went halves," instead of "She made a penny, I had a half-penny." In both these examples Arrowsmith reduces the colloquial looseness of the style of the original and unnecessarily changes the narrative rhythm making it too "literary." But these are minor cavils to what is on the whole an admirable translation.

Although space forbids full discus-

sion of the handling of the poetic passages, a remarkable tour de force is the translation of the Petronian satire on Lucan's *Civil War* in a style parodying Ezra Pound. Reasons for this as well as a discussion of the method of translation and a good analysis of the *Satyricon* and its author are contained in a well-written introduction. And, finally, a good number of excellent notes in the back complete this admirable and beautifully printed volume.

—Samuel Lieberman

Euripides V. *Electra*, translated and with an Introduction by Emily Townsend Vermeule; *The Phoenician Women*, translated and with an Introduction by Elizabeth Wye-koff; *The Bacchae*, translated and with an Introduction by William Arrowsmith. With a Chronological Note by Richmond Lattimore. ("The Complete Greek Tragedies," edited by David Grene and Richmond Lattimore.) Chicago: The University of Chicago Press, 1959. Pp. 228. \$3.95.

We have with this fifth volume of Euripides the final volume in the series called "The Complete Greek Tragedies," that series which has been appearing, under the editorship of David Grene and Richmond Lattimore, since 1953. We have also in this volume three of the most fascinating plays Euripides wrote: the *Electra*, that absorbing study of hatred and its dreadful consequences, a theme handled so differently by Sophocles in his *Electra* and by Aeschylus in his *Choephoroe*; *The Phoenician Women*, that long-popular play (similar in theme to Aeschylus' *Seven against Thebes*) which compresses the whole Theban legend into one drama; and the *Bacchae*, posthumously produced, which may well be (as Goethe and Macaulay thought) the finest of Euripides' tragedies. Fortunately, the translator of this last play feels as Goethe and Macaulay did, for he says in his introduction to this translation: "It is, clearly and flatly, that unmistakable thing, a masterpiece; a play which, for dramatic turbulence and comprehensiveness and the sheer power of its poetry, is unmatched by any except the very greatest among ancient and modern tragedies. You have to go to the *Oedipus Tyrannus* or the *Agamemnon* or *Lear* to find anything quite like it in range and power, and even then it remains, of course, unique." The deep conviction on the part of Professor Arrowsmith that he was translating a masterpiece (and all translators should feel that

way, I suppose) has resulted in his giving us a translation that is quite impressive.

If the reason behind the publication of this whole series of nine volumes is, among other things, to capture the market on translations of Greek tragedies, then the editors will probably succeed, for these translations are, to judge by this volume, the easiest for students to read with understanding. If, however, the aim is, as the editors claim, chiefly to give us "translations which are both poetically modern and faithful to the language and spirit of the Greek originals," then I do not think that the editors have entirely succeeded. In one of the three translations in this volume I see nothing "poetically modern" except the modern indifference, even among writers, to grammar, punctuation, and clarity of expression. I see, for example, nothing "poetically modern" in lines like these: "You want that I should turn to other roads?"; "How could there be a worse fate than this?"; "Prostrate, with me, before them." And in the following I see nothing particularly "faithful" to the language and spirit of Euripides: "He brings the clamor of many horse and foot"; "Men slipped their eyes about among the crowd." One of the functions of a translator is to make the text intelligible to the modern reader. No Greekless reader, reading these lines, can understand why Laius' child was called Oedipus: ". . . he gave the child to shepherds to expose / in Hera's field, high on Cithaeron's rock, / when he had pinned its ankles with sharp iron / (and this is why Greece called it Oedipus)." The Loeb translation of that last line is clearer: "Whence Hellas named him Swell-foot—Oedipus."

Poetical translations like those highly successful ones by E. D. A. Morshead (*Agamemnon*, *Choephoroe*, *Euменides*) and by Gilbert Murray (*Hippolytus*, *Medea*, etc.) are more difficult for the average student to understand than these very intelligible modern ones, but they are also more satisfying. Now that the whole corpus of Greek tragedy has been made available to us in fresh and, on the whole, modern translations, what the reader needs is not newer translations but better translations of some of these tragedies. That takes time, poetical talent, and what has been called "an elective affinity" on the part of the translator for his author. Certainly it will take more time than the six years it took our editors to assemble the thirty-three new transla-

tions so urgently needed because of the tremendous interest these days in the humanities.

—R.M.

(Editor's Note: For a review of a previous volume of this series see *The Classical Outlook* for February, 1958 [Sophocles II]. The nine volumes have now been re-issued in a four-volume set priced at \$20; and some of the translations have been re-grouped as Phoenix paperbacks at \$1.35 a volume: Vol. 1 [P41] *Agamemnon, Prometheus Bound, Oedipus the King, Antigone, Hippolytus*; Vol. 2 [P42] *The Libation Bearers, Electra* [Sophocles], *Iphigenia in Tauris, Electra* [Euripides], *The Trojan Women*; Vol. 3 [P43], *The Eumenides, Philoctetes, Oedipus at Colonus, The Bacchae, Alceste*.)

Hellenistic Culture. By Moses Hadas.

New York: Columbia University Press, 1959. Pp. viii plus 324. \$6.00.

In this new volume from his prolific pen, the Jay Professor of Greek at Columbia University is not concerned with Hellenistic (or "hellenistic," as the word is spelled throughout the book) culture per se, as he clearly indicates by his subtitle: "Fusion and Diffusion." His thought-provoking thesis is that one of the ways "in which Greek modes of thought, Greek taste, and Greek ideals became part of the continuing European heritage" (p. 1) was by "a sort of oscillation": "Repeatedly . . . we find that the initial impulses came from the west [to the east], and were then returned [from the east] to the west with new significance or emphasis" (p. 10). In a synoptic survey of the ancient world after Alexander, Professor Hadas demonstrates this thesis by examining practically every aspect of Hellenistic civilization on which there is information: language, education, philosophy, literature, religion, government, art. The Hebrew tradition furnishes most of his supporting material, as is natural in view of its abundance, but Egypt, Syria, Mesopotamia, and other parts of the Near East are also drawn upon.

There are times when the reader feels that the emphasis on Greek-Hebrew interactions overshadows the larger purpose of the book. At other times it may seem to him that the evidence adduced is perhaps being stretched too thin for effectiveness. At times also the encyclopedic approach makes the text read more like a handbook than is conducive to sustained interest. Despite these occasional shortcomings, the reader who is properly prepared—for this is not a book for the layman—will find much new information, and much to stimulate him. This reviewer derived especially much from the discussion of Hebrew literature, much of it un-

familiar to him; from the searching comparison between the Greek and the Hebrew languages and mentalities; from the chapter on "Plato the Hellenizer"; and from the evidence for Hebrew influences affecting Rome that are presented in the last three chapters.

There is ample documentation (pp. 291-314) and a good index (pp. 315-324). It is disappointing, however, that the Columbia University Press should have permitted so large a number of misprints: they are especially frequent in the footnotes, where German and French titles suffer pitifully, but have also crept into the text itself.

—K.G.

The Darkness and the Dawn. By Thomas B. Costain. Garden City, N. Y.: Doubleday & Company, 1959. Pp. 478. \$3.95.

The historical novel under consideration is the first, I believe, in which the fertile author of such best sellers as *The Black Rose*, *The Moneyman*, and *The Tontine* has chosen the ancient world as the setting for his tales of action and romance. The "darkness" of the title refers to the presence of Attila, the Scourge of God; the "dawn," to the promise of better times for the hero and heroine held out by his death at the end of the book. Included in the plot are such historical facts as the enmity between Attila and the Roman general Aetius, the famous Battle of Chalons in 451, and the dramatic interview between the Hun leader and Pope Leo I. The main characters, however, are inventions of the author, most of them equipped with rather improbable motivations, ways of thought, and names (Nicolan of the Ildeburghs, Ivar the Briton, and Micca the Mede, to mention a few), and involved in a melodramatic fabric of warfare, love, frustration, peril, and final happiness, with the hero and heroine riding off to achieve their long-postponed bliss. It is the story that counts, not the wooden characters, or the setting, which could be anywhere, despite the attempt to secure authenticity by occasional Latin words and descriptive passages. In any case, there is nothing specifically Roman or Byzantine or even Hunnish about the book, a lack which does not prevent it from seeming a "natural" for Hollywood production.

It is instructive to compare a "popular" work such as this, meant for rapid reading and evanescent enjoyment, with the more serious type

of historical novel which tries to recreate a portion of the past (e.g., *The Last of the Wine*, Mary Renault's marvelous portrait of Athens during the Peloponnesian War) or else to deepen our understanding of the present by showing its problems pre-shadowed in a former age, as was done for approximately the same period chosen by Mr. Costain in H. Benrath's *Die Kaiserin Galla Placidia*, a German masterpiece unfortunately not yet translated into English. *De gustibus autem non est disputandum*.

—K.G.



"NIHIL SUB SOLE NOVUM . . ."

Similar conditions may lead to similar results and even to similar thoughts and expressions. During the siege of Quebec by Wolfe certain heights near the town were thought inaccessible. Montcalm shared this view, for he said: "We need not suppose that the enemy have wings . . ." (F. Parkman, *Montcalm and Wolfe* [Boston, 1894], II, 276).

Two thousand years before this siege Ariamazes, trusting to the fancied security of the precipitous rock of Sogdiana, asked Alexander's legate whether Alexander could fly (Curtius 7.11.5-6). As Arrian records the incident (4.18.6), an offer to allow the besieged to return home if they yielded was greeted with laughter and the suggestion that Alexander find winged soldiers to scale the heights for him.

Montcalm was certainly familiar with all the ancient accounts of Alexander's campaigns. If he remembered Ariamazes' question, it did not occur to him that an attack upon the supposedly impregnable heights might have results similar to those at the rock of Sogdiana.

—F.S.McC.

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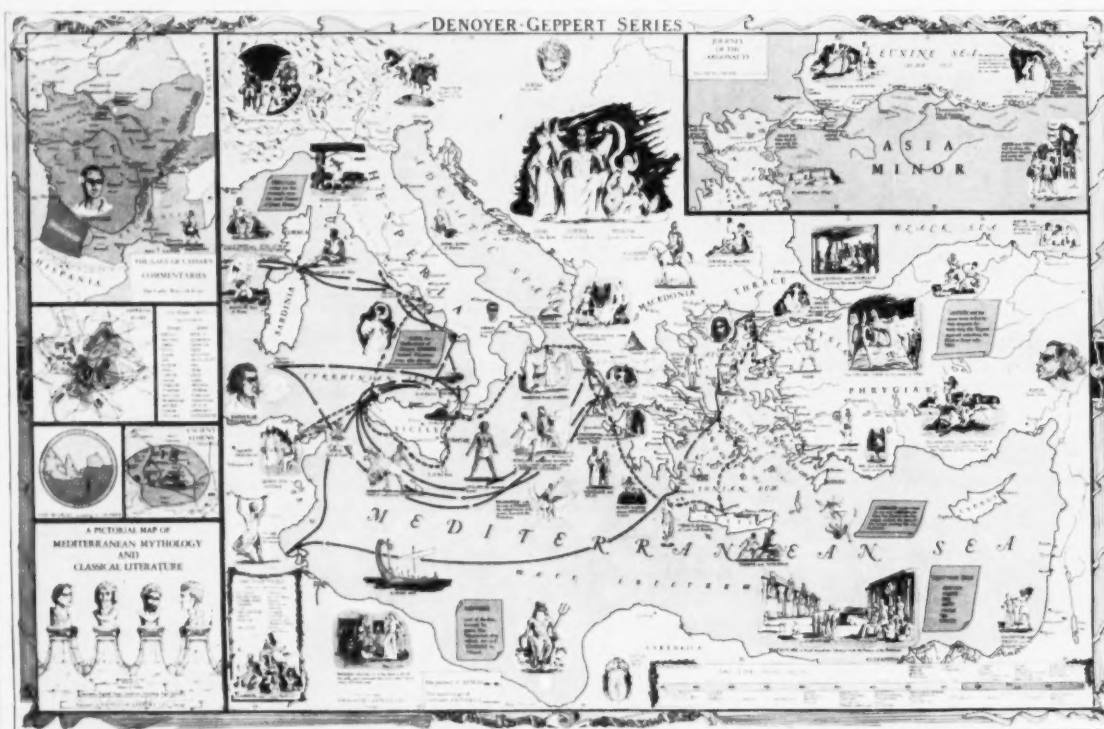
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